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The Research Insights of He Feiguang's Anti-Japanese Film

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Abstract: The films of He Feiguang hold a significant place in China's Republican-era film scene, but they have not yet garnered enough scholarly attention. His anti-Japanese films have drawn the most scholarly interest, and the results of that research often fall under the categories of biography, awkwardness as the Other, and artistic features. However, it is essential to expand on the prior study in order to explore this topic fully and broadly, especially in the study of anti-Japanese films.

Keywords: Anti-Japanese Films; Biography; The Other; Artistic Characteristics.

1. Introduction

The introduction should provide background information (including relevant references) and should indicate the purpose of the manuscript. Cite relevant work by others, including research outside your company. Place your work in perspective by referring to other research papers. Inclusion of statements at the end of the introduction regarding the organization of the manuscript can be helpful to the reader.

He Feiguang (hé fēi guāng) was born in Taichung in 1913, and at the age of 17, he moved to Shanghai to begin his legendary life. He is a standout director from the first generation in Chinese cinema history and produced the most anti-Japanese films during the eight-year war (1937-1945). The academic community's increased focus on it has revealed some research tendencies that require critical examination.

He Feiguang and his filmography was the subject of numerous newspaper and magazine pieces, as well as brief articles on his films and dramas are signed by He Himself, before 1949. However, after 1949, He Feiguang gained little notice in popular books and newspapers, and he only gradually began to become more active since 1979.

After 2000, there was a wealth of research,but it was still insufficient, with systematic monographs or compilations appearing, such as A Compilation of He Feiguang's Graphic Materials (Huang Ren, 2000), The Silver Sea: A Biography of He Feiguang's Biographies (He Lin, 2004), and Between the "Empire" and the "Motherland": Taiwanese Filmmakers' Negotiation and Cross-border during the Japanese Rule Period (Mamie Misawa, 2012). Further, scholars such as Lu Hong Shi, Chen Mo, Li Daoxin, Ding Yaping and Yu Ji have professionally judged him in their respective film history treatises; the few interviews, reminiscence articles, research papers and master's theses centre on him, and some anti-war history and anti-war film treatises cite him as an anti-Japanese figure. He Feiguang's anti-war films have been his finest accomplishment throughout his life, and they are the anti-Japanese topic that has garnered the most scholarly attention. A synthesis of the previous research will reveal that it boils down to three main areas, character biography, awkwardness as the Other and artistic characteristics.

In terms of biographical writing as an anti-Japanese figure, there is no lack of repetitive portrayals of He Feiguang's experience and personality in interviews with the director, recollections of his relatives, newspaper profiles of the Republic of China, and various mini-biographies. The most notable are the interviews and recollections of the director himself and his relatives, with He Lin's book The Silver Sea: A Biography of He Feiguang's Biographies (2004) giving the most detailed account of He Feiguang's life and career as a director. Also of interest are He Lin and Laolao Xia's The Interaction of He Feiguang with Ruan Lingyu and Jiang Junchao (2011), He Dawei's The Return of the Soul: My Father He Feiguang, He Daxin's Within the Light and Shadow, Beyond the Human Voice: Remembering My Father He Feiguang (2013), as well as Lu Hong Shi's Interviews with He Feiguang (1998), Chen Mo's Interviews with relatives of He Feiguang (2009),and On Movie and Life of He Feiguang (2009).The relevant documents generally review He Feiguang's youth of colonial exploitation, the development of his film career in Mainland China, his anti-Japanese film practice, and the various encounters he endured to gain recognition after liberation, and can generally depict him was patriotic, politically ignorant, a good imitator, a film lover, sensitive, righteous and eloquent. In terms of anti-Japanese resistance, He Feiguang is widely regarded as a national hero and an outstanding worker on the anti-fascist propaganda front, as his films exposed the aggressive acts of the Japanese warlords and inspired the people to resist invasion.

He Feiguang's unfavourable position as the Other had a significant role in both the highs and lows of his political career and the fleeting brilliance of his artistic career. Mamie Misawa, Between the "Empire" and the "Motherland": Taiwanese Filmmakers' Negotiation and Cross-border during the Japanese Rule Period (2012), Du Yihao, He Feiguang's Study of Resistance Films (1937-1945) (2016), and Shao Yu-lien's "The Vision of the Other" - On He Feiguang and Chinese World War II Cinema (2018), focusing on the difficult situation of He Feiguang caught among the different roles of the Other. A synthesis of relevant studies shows that there are four main aspects. Firstly, his colonial origins influence the development and direction of his career. Secondly, of playing the role of the Other,a brutal Japanese soldier, but having to navigate between the enemy and ourselves.Thirdly, the particular situation after liberation left He Feiguang trapped in the definition of the reactionary Other. Fourthly, Identity between a liberal and avant-garde artist and a political propagandist on a mission. He Feiguang clearly

possesses different kinds of the Other, which causes him a number of identity-related problems, but they are mainly external and othering; it is important to not ignore He Feiguang's own subjective will in this process.

The essay concentrates on the creative qualities of He Feiguang's anti-Japanese films in light of the significant achievements of them. Apart from the missing New Life,the other four anti-Japanese films by He Feiguang—Defending Our Home Village, The Glory Of East Asia, The Pride and the Passion, and Blood Shed on Oriental Cherry—are basically able to watch, noted by the academy.

2. Research Perspectives on Anti-Japanese Cinema

Firstly, it affirms the united war effect of anti-Japanese propaganda. Mainland China scholar Cheng Jihua's A History of Chinese Film Development (1963) and Taiwanese scholar Du Yunzhi's A History of Chinese Cinema (1972) made different evaluations of He Feiguang's four films due to ideological differences between the two sides of the Taiwan Strait, while after 1995 the direction of He Feiguang's research shifted from political to technical analysis[1].Certainly, He Feiguang's film practice, which complied with the Great Rear Area's anti-war propaganda stance, was undoubtedly viewed favourably by history as a whole.Defending Our Home Village is unanimously regarded as provoking popular indignation against the invaders and determination to fight bravely through the lens of brutality and bloodshed.The Glory Of East Asia, which focuses on the anti-war awakening of Japanese prisoners of war, is widely regarded as a unique, highly realistic and highly meritorious work. The Pride and the Passion celebrates the bravery of our Expeditionary Force in entering Burma to fight against the Japanese and praises the active support of patriotic overseas Chinese for the war effort. Blood Shed on Oriental Cherry was described as "a contrast between the war of aggression and the war against aggression, exposing the suffering of the people brought about by an unjust war, and depicting the hardships of wartime social life in Japan and the war-weary mentality of the Japanese people"[2]. Naturally, He Feiguang's movies gained widespread acclaim for their capacity to reveal the barbarism of the Japanese occupiers, the valour of the Chinese military and populace in resistance, and the profound awareness of the Japanese prisoners' anti-war awakening.

Secondly, the film is treated as an event, mainly in The Glory of East Asia. This film generated the most momentum and influence, and the most analysis was done on the history, production, and content of the movie often based on He Feiguang's self-reporting [3]. Most of the assertions are repetitious, and the analysis of the film as an event has received little attention. According to the analysis in One Man's Resistance, "The Glory Of East Asia, in which a single 'event' has occurred since the start of filming, has undoubtedly had an extremely sensational effect. The film's popularity was unparalleled by any other film during the war, resulting in a distant lead at the box office."[4] Production of the movie was a huge success. Undoubtedly, the Japanese hated the movie so much that they interfered with or bombed the set while it was being made. Additionally, the lead Japanese prisoner accidentally died, and another two Japanese prisoners managed to escape during production. The KMT military placed a high value on the premiere and showed up in force.The Glory Of East Asia as a Historical "Event" , is a thorough analysis of the film's conception, production, previews, premiere, and release from the standpoint of events. It was judged that The Glory Of East Asia's significance lay more in the chain of events it set in motion as a propaganda instrument than in the defence film's creative technique[5]. The Glory Of East Asia as an event highlights the importance of the political propaganda role of He Feiguang's anti-Japanese films, and the high value of the events in it is undeniable, even if it slightly overshadows its artistic aspects.

Thirdly, the artistic character of anti-Japanese films. Few reviews of pure art existed prior to liberation; those that did focus on politics or contrast artistic and political values, as in the 1946 article He Feiguang and His Works, contend that his works "not only had glorious achievements in art, but also fully achieved the goal of matching films with combat propaganda, so that audiences watching his works had a strong warning."[6]The current body of research is more varied and dominated by content studies, with form studies being comparatively underdeveloped. According to Chen Mo's article On Movie and Life of He Feiguang (2009), He Feiguang's artistic output is characterised by devotion and patriotism, bravery in battle, wide field of vision, generosity and humanity, and a glorious performance.In Yan Yan's article "Popularisation and Elegance - Two Aesthetic Orientations in the Creation of Feature Films from the Great Rear Area" (2014), He Feiguang's feature films on the Great Rear Area against Japan are identified as pursuing elegant expression. The article "The Vision of the Other - On He Feiguang and Chinese World War II Cinema", characterises his creative work as "diversity of genres" and "The Avant-Garde of Reflection". [7] At the same time, the highly realistic-based feature documentary character represented by The Glory Of East Asia (Shao Zhou, 1995; Yu Ji,2005; Yan Yan,2005) [8]. The combination of representation and realism in this work [9]is equally praiseworthy.It is obvious that He Feiguang's films stand out among the other anti-Japanese political propaganda movies because they are innovative, extraterritorial, and reflect a free artist's mentality. In terms of form, limited attention has been paid to He Feiguang's audiovisual style, with more discussion of the long shots of the POW camps filmed in The Glory Of East Asia, while Studies in He Feiguang's Films is a relatively well-developed account of the cause and effect, double-clue narrative structure, long shots, scene scheduling and other audiovisual language features of anti-Japanese films [10]. The content over form also reflect the basic tendency of He Feiguang's anti-Japanese films to focus not on audio-visual practice, but on anti-war propaganda.

3. Conclusion

His films are seen as a potent anti-Japanese propaganda weapon, combating the enemy's arrogance and boosting the determination and morale of our military and people in the war, according to historians and the film industry, whose evaluation of He Feiguang's films has gradually improved in recent years. It is important to remember He Feiguang's place in art history as well as his own historical accomplishments, particularly his strong participation in anti-Japanese propaganda. In conclusion, a variety of significant steps have been reached in director and cinema studies, and scholarly research on He Feiguang's anti-Japanese films has covered a wide range of issues.It is still necessary to delve into content over form, anti-Japanese inclinations, and the role of the

Other in order to examine this field both horizontally and vertically.

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